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Sonnets.

(From "Poems by STUART STERNE," New York, 1874.)

MOZART.

THOU on whose radiant brow the flush of youth
Unfading shines, through all eternity—
Thou that art like a blushing morn in spring,
'Neath whose first kiss a thousand blossoms burst,
A thousand birds awake to joyous carols—
A rosy sunrise, telling heaven and earth
Of the rich, golden summer day beyond,
—Lovers that wander 'neath the silvery moon,
"Twixt tears and smiles, 'twixt joy and yearning, hearkening
Unto the witching tales their own soul whispers
Of love's infinite promise of delight,—
Shall sing thy praise while hearts yet throb with life!

HAYDN.

Thou on whose cloudless brow the milder light
Of manhood beams, through all the future years—
Thou that art like a mellow autumn eve,
In whose brown leaves and purple tints are bound
A thousand recollections of bright summer—
A golden sunset giving kind assurance
Of cheery winter-nights beside the hearth,
Lovers that sit within the ruddy glow
Of their own fire-light, with clasped hands, and eyes
Tell the unspeakable contentment found
In the fulfilment of love's infinite promise—
Shall sing thy praise while hearts yet rise to God!

BEETHOVEN.

But thou upon whose stormy brow there burns
Undimmed the light of Heaven, while God yet lives,—
Thou that art like the night with all its stars;
In whose mysterious shadows lie enfolded
A thousand morns of spring and autumn eves,
A thousand summer suns, and winter fires;
Within the deep of whose unfathomed heart,
The anguish and the ecstasy, the hopes
And prayers, the joys and tears of all mankind
Pulse secretly—oh, who shall sing thy praise?
Before thy soul's immortal majesty,
Speech dies in silence, and the lip grows dumb!

"The Seven Deadly Sins."

BY HAMERLING AND GOLDSCHMIDT.*

(Concluded from Page 186.)

Concerning the music of the new oratorio, we will, and may, express our opinion very briefly; it struck us throughout as an exaggerated imitation of Richard Wagner, totally deficient in self-subsistence and beauty. From first to last we missed originality of invention and plastic power, nay, even natural feeling and the simplest sense for what is lovely; on the other hand, the score exhibits an astonishing familiarity, or rather complete identification, with all Wagner's modes of expression and means of effect. To the right and to the left people whispered "From *Tannhäuser!*" "From *Die Meistersinger!*" "From *Die Walküre!*" Even when there were no direct reminiscences, we always heard Wagner's voice. Such palpable imitation of a master has invariably a disagreeable effect; in the present case, that effect is actually painful. Wagner has created a style for himself; but good or bad, it is his property, the property of an intellectual, original individuality, from whose impressibility it springs with subjective necessity. Anyone imitating this style, without possessing Wagner's mind and Wagner's art, and moreover, imitating it in its most glaring effects, skimming off it, so to speak, only the froth, produces a caricature. Herr Goldschmidt rifles his master's entire musical wardrobe, and puts

on all his gorgeous holiday garments one over the other; what is inside them, however, is not Wagner, but at the most a distorted copy of him. Never in the course of one evening did we hear so many horrible dissonances, so many repulsive and unsingable airs, clumsy rhythms, and tasteless orchestral effects, as in these *Deadly Sins*. One characteristic fact is the continuous employment of the harp, of the trombone, and of the trumpets charged with the melody, to which must be added the wild rustling of the *tremolo violini divisi*, the numerous *pizzicatos*, and the exceedingly deep register of the wind instruments, to say nothing of the intrusive activity of the triangles, cymbals, big drum, and small bells. These stimulants, so potent when rightly used, are never reserved for the proper occasion, and, owing to so much effect, nothing is effective. The characteristic expression, taken broadly, could not be missed; what is ugly and horrible will fit some one vice or other. Herr Goldschmidt represents his *Seven Deadly Sins* by the help of a hundred thousand sins against tune. At the same time, his mistakes in many particulars are remarkable. The demons, when malevolently boasting of their victory ("Wir haben bekämpft das feindliche Licht," etc.), sing slowly and sorrowfully as though after a defeat; the Prince of Darkness, when giving his commands to the Demon of Indolence, falls into a strain of elegiac tenderness, and the Demon himself, instead of seductively luring the Pilgrims into resting themselves, executes his task with an anxious whine. The Chorus of Revellers is not bad in a melodic sense, but its sentimentality is utterly inappropriate to the "fiery hymn" of joyous guests. The Chorus of Carousers, "O Bauch, O Bauch!" is treated by Herr Goldschmidt like a dirge. The entire "Intemperance" scene, as well as the description of the "Evil Spirit," appended to it, is poetically, and still more musically, one of the most repulsive things we know. The grave error in selecting for subject the tragedy of the *Seven Deadly Sins* is here avenged. Intemperance as the habitual characteristic of an impulse towards pleasure can be treated in art only comically. Involuntarily comic does Herr Goldschmidt consequently become in many places, both by musical grimacing and by a false reading of the text. The chorus of the indignant people: "Rache, Rachel!" would be taken for a prayer by anyone who had not looked into the libretto. It is in a tone of the most compassionate sorrow, instead of with malevolent exultation that, at the conclusion of the second part, the Demons announce that "the earth has become the abode of misery"—just as, a little while subsequently, the "Chorus of Mortals" express opposite sentiments on the same subject. But why take exception to details, when the whole work is so unedifying and so homogeneously a mistake? We are even embarrassed to decide whether Herr Goldschmidt can be credited with any talent at all—if he can, it is, to judge by his *Seven Deadly Sins*, only a talent for appropriation and imitation.

With regard to the reception of the work, after the first part the audience preserved a profound silence. In the two following parts, the duet between Mdille. Wilt and Herr Walter, and Herr Mueller's solo, were vehemently applauded; let us hope most of the applause was intended for the admirable performance of the artists. The composer himself was, after the second and the third part, repeatedly called

* "We have battled with the hostile light," etc.

† "Revenge, revenge!"

on by the audience, who were very favorably inclined towards him. Notwithstanding this, everyone, both audience and performers, especially the latter, seemed at last tired to death. Despite numerous cuts, *The Seven Deadly Sins* extended to an insupportable length and is more difficult of execution than the most complicated scores of Liszt, Wagner, or Berlioz. For this work, which no one could believe is destined to live, there were here more numerous and more fatiguing rehearsals than for *Die Walküre*. It is no secret that the members of the orchestra, headed by their conductor, at the Imperial Operahouse, a body of artists equal to the highest demands which can be made upon them, got up Goldschmidt's *Deadly Sins* reluctantly and only with the greatest effort; nay that, despite their modest salary, they expressed their readiness to make pecuniary compensation to the Pension Fund, should the latter suffer loss by the withdrawal of *The Seven Deadly Sins* and the substitution of something else. For no work by any great master have the chorus and orchestra at the Imperial Operahouse ever been subjected to such weariness (and moreover unrewarded) exertion. Wherefore or for whom it was necessary to make these sacrifices, has hitherto been, as it still remains, a secret.

Postscript.—After the preceding notice had been handed to the printer, we received a letter from Robert Hamerling, in Gratz, containing some interesting explanations regarding his poem and the relations of that poem to Herr Goldschmidt's music. We lose no time in laying before our readers those passages which are perhaps calculated to modify their verdict on the poem, and of which it was too late for us to take account in our criticism.

"Herr Goldschmidt" writes R. Hamerling, "has, I may say, torn only a fragment out of my poem, and arranged it in verses held together by a very slender link. I know my poem will not bear measuring by the standard of a high style of composition, especially of dramatic composition. As an oratorio-book, and as an allegory, which it really is, it could not pretend to the living portrayal of individuality, but was limited to supplying poetic motives for tone pictures. The exceedingly varied nature of the deadly sins allowed the composer to strike most different and numerous notes, and, in a description beginning with 'Indolence' and terminating with the grandest pictures of 'Rage,' there cannot well be a lack of opportunity for working up to a climax. Leaving out of consideration the fundamental notion and the general outlines of the poem, both which belong to the composer, the latter in so far influenced the form as he distinctly required the form to approximate as nearly as possible to the Wagnerian model, as being most convenient for a musician. Certain rough and drastic touches of the poem are, likewise, attributable to an express intimation of the composer's to the writer to go to work as "realistically" as possible, a fact which at first induced me—though, as I now think, wrongly—to suspect Herr Goldschmidt of being a musical incendiary. My advice to the composer to give expression in tone to 'Schopenhauerish world-mood' was strangely mistaken; it is in no way the mission of music to portray moods of the mind; 'Schopenhauerish world-mood' was intended to convey nothing more than the notion of moroseness, of blustering vexation, of the loss of delight in existence, of pessimism—in so far as that is a 'mood of the mind.'—*London Musical World*.

John Sebastian Bach.

(From Grove's Dictionary of Music and Musicians.)

(Concluded from Page 188.)

Bach wrote unceasingly in every form and branch, and the quantity of his works is enormous. A tolerably complete catalogue (by Emanuel Bach and Agricola) is given in Mitzler's 'Musikalischer Bibliotheek' (1754), of which the following is a summary:—

1. *Vocal Works.* Five sets of Sacred Cantatas (Kirchen-Cantaten) for every Sunday and Holy-day in the year, besides many single ones, such as 'Gottet Zeit ist die beste Zeit'; and others for special occasions, such as the 'Trauer-ode' on the death of the Electress of Saxony; 5 Passions; the Christmas Oratorio (in 5 parts); the Grand Mass in B minor, and 4 smaller do.; Motets; 2 Magnificats, 5 Sanctus, as also many Secular Cantatas, including two comic ones, a 'Bauern-Cantate' and a 'Coffee-Cantate.'

2. *Instrumental Works.* A vast number of piano pieces of all kinds—Inventions, in 2 and 3 parts; Suites (6 small, called 'French Suites,' and 6 large 'English Suites;') Preludes and Fugues, amongst them the 'Wohltemperirte Klavier' in two parts, 48 Preludes and Fugues in all keys; the 'Kunst der Fuge'; Sonatas for piano with one or more instruments, amongst them the famous 6 Sonatas for Piano and Violin; Solo-sonatas for Violin and for Violoncello; Solos, Trios, etc., for different instruments in various combinations; Concertos for 1 to 4 pianos; Do. for violin and other instruments with orchestra; Overtures and Suites for orchestra; lastly an endless quantity of organ compositions—Fantasias, Toccatas, Preludes, Fugues and arrangements of Chorales. Of this almost inexhaustible mass a few only were printed during Bach's life-time. These were—the 'Klavier-Uebung,' or Clavier practice, a collection of pieces for piano and organ, in 4 parts (1731-42); the 'Musikalisches Opfer,' dedicated to Frederic the Great, and a few organ arrangements of chorales; and shortly after his death the 'Art of Fugue' (1752), engraved by Bach himself, and a collection of Chorales selected by Emanuel Bach from his father's Cantatas, and published in two volumes (1765-69). These were afterwards reprinted in a more complete form by Breitkopf & Härtel, and in 1843, a 4th edition in score, specially arranged, was published in Leipzig by C. F. Becker.* The great mass of Bach's MSS. however lay untouched and unknown for many years; the vocal works seem to have been more especially ignored. The time immediately following Bach had no sympathy with the depth and individuality of his genius. True, his pupils and sons revered him as a consummate and inimitable contrapuntist and a masterly composer, and with true instinct set themselves to collect and copy all his existing works for piano and organ which they could procure. But with their generation all real interest in this mighty genius vanished, and it is not too much to say that within forty years after Bach's death, his fame, though still unapproachable, had become a mere historic tradition. How quickly and how generally this was the case is evident from the fact that the works of his son Emanuel were esteemed at least as highly as his own,† and that even a man like Adam Hiller, one of the most prominent and influential musicians of Bach's school, and one of his successors as Cantor at St. Thomas', Leipzig, in his 'Lebensbeschreibung berühmter Musikgelehrten und Tonkünstler' (Leipzig, 1784) chiefly admires his counterpoint and part-writing, and finds his melodies 'peculiar' (*sonderbar*).

It was the revolution produced by the composers of the classical period succeeding that just mentioned which first paved the way back

* This edition contains the Chorale which closes the original edition of the 'Art of Fugue.'

† See, for example, Burney's 'Present State,' etc., II. 245.

to the understanding of Bach; at the end of the 18th and beginning of the 19th centuries the music publishers began to recollect the existence of these forgotten works. The 'Wohltemperirte Klavier' was published by Kollmann in London in 1799, and was soon followed by the firms of Nägeli at Zürich, Simrock at Bonn, Künnel (now Peters) and Breitkopf & Härtel in Leipzig, with a number of piano and organ works. The six* unaccompanied motets, for 5 and 8 voices, edited by Schicht, were published by Breitkopf & Härtel as early as 1802. In 1809 the performances of Bach's Fugues and Trios by Samuel Wesley and Benjamin Jacob on the organ of Surrey Chapel, London, (one of the very few pedal organs at that time in England,) caused an extraordinary sensation, which was followed up by the publication of the 48 Preludes and Fugues (Birchall, 1809) and the 6 organ trios, all by Wesley and Horn. But it was Mendelssohn who gave the permanent impetus to the growing worship of Bach in Europe by the performance † of the Matthew Passion in Berlin, March 12, 1829, exactly one hundred years after its production. A powerful excitement seized the musical world; people began to feel that an infinite depth and fulness of originality united with a consummate power of formal construction was lying hidden in these neglected works. Performances of the Passion and of other vocal music of Bach took place in Berlin and elsewhere—e.g., in Breslau by the 'Sing-akademie,' under Mesevius—the editions increased in number and began to include the vocal works. The most important of these is that of Peters (dating from 1837), 'Gesammt Ausgabe der instrumentalen Werke Bach's,' edited by Czerny, Griepenkerl and Roitsch, with whom Hauptmann, David, Dehn, etc., were afterwards associated. This edition is still in progress, and includes 18 volumes of pianoforte works, 13 for pianoforte with accompaniment, 18 for other instruments, 9 for organ; and an excellent thematic catalogue by A. Dörfel (1866), specially referring to this edition. The same firm has begun an edition of the vocal works, and besides full and compressed scores of the Matthew and John Passions, the Christmas oratorio, the B minor Mass, and 4 smaller ditto, the 6 Motets, the Magnificat and 4 Sanctus, has published 10 Cantatas with piano accompaniment—all at the well known low prices of this firm. Mention should be made of 4 Kirchengesänge, published in score with pianoforte arrangement by J. P. Schmidt (Trautwein); of 'Ein feste Burg,' and the 117th Psalm, and 'Lob, Ehre, Weisheit' (8 voc.), issued by Breitkopfs, and of two comic Cantatas, edited by Dehn and published by Crantz—all harbingers of the edition of the Bach-Gesellschaft.

Mendelssohn was not content with the revival of the Passion music; through his efforts a monument was erected, in 1842, which perpetuates the features of the great master in front of the 'Thomas schule,' over which he presided, and under the very windows of his study. Nor was the result of Mendelssohn's enthusiasm to stop here. In 1850, the centenary of Bach's death, the 'Bach-Gesellschaft' was founded at Leipzig for the publication of his entire works. This gave a real and powerful impulse to the worship of Bach; the discovery of the unsuspected treasures which were revealed even by the first annual volume led to the foundation of 'Bach Societies' all over Germany, which devote themselves to the performance of his works, especially the vocal works, and have thereby awakened such an enduring interest that now the Cantatas, Passions, and Masses of Bach rank with Handel's oratorios in the standing repertoires of all great German choral societies, and are regarded as

* The 3rd of these, 'Ich lasse dich nicht,' is now known to be by J. Christoph Bach.

† See Devrient's 'Recollections,' p. 38, etc., etc.

‡ See his Letters, Nov. 30, 39; Aug. 10, 40; Dec. 11, 42; and a paper by Schumann entitled 'Mendelssohn's Orgel-Concert,' in his 'Gesammelte Schriften' (II. 256).

tests for their powers of execution. No doubt the first impulse to these societies was given by the original Bach Society mentioned above. [See BACH-GESELLSCHAFT.]

Besides all these efforts for diffusing the knowledge of Bach's works, we must mention the labors of Robert Franz, the famous songwriter at Halle. In the performance of Bach's great vocal works with instrumental accompaniment, the organ forms an essential part, being necessary for carrying out Bach's obligato accompaniments. At concerts, where Bach is most frequently to be heard now, an organ not being always attainable, Franz devoted himself to replacing the organ part by arranging it for the orchestral instruments now in use. His thorough understanding of Bach's manner of writing, the musical affinity of his own nature, make him pre-eminently fitted for this work. A number of his arrangements, some in full score, some arranged for piano, have been published by C. F. Leuckart at Leipzig.

Amongst the literature relating to Bach we must first mention a biography written by his son Emanuel and his pupil Agricola. It appeared in the 'Musikalische Bibliotheek' of Mitzler in 1754, and is especially important because it contains a catalogue of Bach's works which may be considered authentic; it includes both the then published works and all the MS. works which could be discovered, and is the chief source of all investigations after lost MSS. The first detailed biography of Bach was written by Professor Forkel of Göttingen, 'Ueber Bach's Leben, Kunst und Kunstsarke,' 2 vols., Leipzig, 1802; afterwards, in 1850, there appeared, amongst others, Hilgenfeldt's 'J. S. Bach's Leben, Wirken, und Werke,' 4to.; in 1865 'J. S. Bach,' by C. H. Bitter (2 vols. 8vo., Berlin), and in 1873 the 1st vol. of Spitta's exhaustive and valuable 'J. S. Bach.' The English reader will find a useful manual in Miss Kay Shuttleworth's unpretending 'Life.' There are also biographical notices in Gerber, Fétis, and the other biographical dictionaries; and monographs by Mosevius on the 'Matthew Passion' (Trautwein, 1845) and on the sacred cantatas and chorales (Id. 1852). In von Winterfeld's well-known work, 'Der evangelische Kirchen Gesang,' there is frequent reference to Bach. Mention should also be made of Hauptmann's 'Erläuterungen' of the 'Art of Fugue' (Peters), and of the admirable Prefaces to the various annual volumes of the Bach-Gesellschaft.

In England the study of Bach has kept pace with that in Germany, though with smaller strides. The performances and editions of Wesley have been already mentioned. In 1844 or 45 Messrs. Coventry Hollier published 14 of the grand organ preludes and fugues and two toccatas. These appear to have been edited by Mendelssohn.* They are printed in 5 staves, and a separate copy of the pedal part 'arranged by Signor Dragonetti' (probably at the instigation of Moscheles), was published for the Cello or Double Bass. About the same time Dr. Gauntlett edited some Choruses for the organ. In 1854 the BACH SOCIETY of London was formed, the results of which are given under that head. On April 6, 1871, took place the first performance of the Passion in Westminster Abbey, which has now become an annual institution, and has spread to St. Paul's and other churches.

[A. M.]

BACH-GESELLSCHAFT. A German society formed for publishing a complete critical edition of the works of JOHN SEBASTIAN BACH, in annual instalments, as a memorial of the centenary of his death—July 28, 1850. The idea originated with Schumann, Hauptmann, Otto Jahn, C. F. Becker, and the firm of Breitkopf & Härtel; was cordially endorsed by Spohr, Liszt, and all the other great musicians of the day (how enthusiastically would Mendelssohn have taken a lead, had he been spared but three years longer!), and the prospectus was issued to the public on the anniversary itself. The

* See his letter printed in the Appendix to Polko's 'Reminiscences' (Longmans, 1869.) Some of the pieces are headed 'arranged by Mendelssohn.'

response was so hearty and immediate, both from musicians and amateurs, at home and abroad, as to leave no doubt of the feasibility of the proposal; the society was therefore definitely established. Its affairs were administered by a committee (Hauptmann, Becker, Jahn, Moscheles, Breitkopf & Härtel), whose headquarters were at Leipsic; the annual subscription was fixed at 5 thalers, or 15s., and the publications are issued to subscribers only, so as to prevent anything like speculation. The first volume appeared in December 1851, and contained a preface and list of subscribers, embracing crowned heads, nobility, public libraries, conservatoires and other institutions, and private individuals. The total number of copies subscribed for was 403, which had increased at the last issue (XXII—for 1872) to 519, the English contingent having risen at the same date from 23 to 56—or from 5·7 per cent to 10·8 per cent of the whole.

The principles laid down for editing the volumes are stated in the preface to vol. i., as follows:—The original MS. to be consulted wherever possible; and also, as of extreme importance, the separate parts, which are often either in Bach's own writing or revised and corrected by him, exhibiting notes and marks of great consequence, both as corrections and as evidence of his practical care for the performance of his music, often making the separate parts more valuable than the score itself. Where such originals are not obtainable, recourse to be had to the oldest copies, especially those by Bach's own scholars; or, in default of these, the earliest printed editions, particularly when issued during his lifetime. No conjectured readings to be admitted.

The discovery of the original MSS., is beset with difficulties. Bach's MSS., except a few which were in the hands of Kirnberger and Kittel, came first into the possession of his sons, Friedemann and Emanuel. Those entrusted to Friedemann were lost, mislaid, or sold. Emanuel, on the contrary, took the greatest care of his, and left a catalogue which has proved of material value to investigators. A portion of his collection was acquired by Nägeli the publisher, of Zürich, but the principal part is now in the Berlin Imperial Library, and in that of the Joachimsthaler Gymnasium in the same city, which latter contains also the MSS. formerly belonging to Kirnberger and his pupil the Princess Anna Amalia. The library of the Thomas-School at Leipsic once contained a large number of cantatas, both in score and parts; but they were neglected by Cantor Müller (1801–9), and on his death all but a very small portion had vanished. Thus, although the bulk of the existing autographs is now to be found in Berlin, a considerable number remain widely scattered in private collections, access to which for such purposes as those of the Bach-Gesellschaft is naturally attended with much trouble.

It has been the aim of the editors, by the means just indicated, to obtain a text which should express the composer's intentions as nearly as possible. Each volume contains a preface, setting forth the sources drawn upon for the contents of the volume, and the critical method employed in dealing with them, with a host of interesting particulars on the nature and condition of the MSS., on Bach's method of writing, on his efforts to find the most perfect expression of his ideas (as shown by the incessant variations in his numerous copies of the same work), on the practical execution of Bach's music, etc., so that these prefaces may really be said to contain the sum of the present knowledge on the subject of Bach and his music in general. The 1st and 2nd years' volumes were edited by Hauptmann, the 3rd by Becker, the 4th and 6th by Rietz, the 14th by Kroll, and the rest by W. Rust, who has shown himself to the world in these prefaces the accurate indefatigable investigator which his friends have long known him to be. The following complete list of the yearly issues to the date of this article (1876) may not be unwelcome to our readers:

1851. First Year. 11. Lobet Gott.
Church Cantatas. Vol. 1. 12. Weinen, Klagen.
1. Wie schön leuchtet. 13. Meine Seufzer.
2. Ach Gott, vom Himmel. 14. Wär Gott nicht mit
3. Ach Gott, wie manches. uns.
4. Christ lag in Todesban-
den.
5. Wo soll ich sieben hin. 16. Herr Gott dich loben
6. Bleib' bei uns. wir.
7. Christ unser Herr.
8. Liebster Gott, wann
werd' ich sterben?
9. Es ist das Heil.
10. Meine Seele erhebt.
1852. Second Year. 15. Inventions and 18 Sym-
phonies.
Church Cantatas. Vol. 2.

Klavierübung:	Clavier Works. Vol. 2.
Pt. 1. 6 Partitas.	The French Suites.
Pt. 2. A Concerto and a	The English Suites.
Partita.	
Pt. 3. Choral-Preludes and	Funeral Ode on the Duke-
4 duets.	ess of Saxony.
Pt. 4. Air, with 30 Varia-	1884. Fourteenth Year.
tions.	Clavier Works. Vol. 3.
Toccata in F sharp minor.	The well-tempered Clavier,
Toccata in C minor.	complete with Appen-
Fugue in A minor.	dix.
1884. Fourth Year.	1885. Fifteenth Year.
Passion Music from St.	Organ Works.
Matthew.	6 Sonatas.
1885. Fifth Year.	18 Preludes and Fugues.
Church Cantatas. Vol. 3.	18 Toccatas.
21. Ich hatte viel Beküm- merniss.	Passacaglia.
22. Jesus nahm zu sich.	1886. Sixteenth Year.
23. Du wahrer Gott.	Church Cantatas. Vol. 7.
24. Ein ungefeirte Gemüthe.	61. Nun komm, der Heiden.
25. Es ist nichts Gesundes.	62. Ibid. (2nd version).
26. Ach wie flüchtig.	63. Christen, setzt diesen
27. Wer weiss, wie nahe	Tag.
mir.	64. Sehet, welch' eine
28. Gottlob! nun geht.	Liebe.
29. Wir dankten dir, Gott.	65. Sie werden aus Saba.
30. Freue dich, erlöste	66. Erfreut euch, ihr Herz-
Schaar.	en.
Christmas Oratorio. In 4	67. Halt' im Gedächtniss.
sections.	68. Also hat Gott die Welt.
1856. Sixth Year.	69. Lobe den Herrn.
Mass in B minor.	70. Wachet, betet, seid be-
1857. Seventh Year.	reit.
Church Cantatas. Vol. 4.	1867. Seventeenth Year.
31. Der Himmel lacht.	Chamber Music. Vol. 2.
32. Liebster Jesu.	Concertos for Clavier and
33. Allein zu dir, Herr.	Orchestra: D minor;
34. O ewiges Feuer.	E; D; A; F minor;
35. Geist und Seele.	F; G minor.
36. Schwingt freudig euch.	Concerto for Clavier, Flute,
37. Wer da glaubet.	and Violin, with Or-
38. Aus tiefer Noth.	chestra.
39. Brich dem Hungrigen.	1868. Eighteenth Year.
40. Dazu ist erschienen.	Church Cantatas. Vol. 8.
1858. Eighth Year.	71. Gott ist mein König.
Four Masses: in F, A, G-	72. Alles nur nach Gottes
minor, and G.	Willen.
1859. Ninth Year.	73. Herr, wie du willst.
Chamber Music. Vol. 1.	74. Wer mich liebet, 2nd
3 Sonatas for Clavier and	version.
Flute.	75. Die Elenden sollen es-
Suite for Clavier and Vio- lin.	sen.
6 Sonatas for ditto, ditto.	76. Die Himmel erzählen.
3 ditto for Clavier and Viola	77. Du sollst Gott.
di gamba.	78. Jesu, der du meine
Sonata for Flute, Violin, and figured bass.	Seele.
Ditto for 2 Violins and	79. Gott der Herr ist Soun-
ditto.	80. Ein' feste Burg.
1860. Tenth Year.	1869. Nineteenth Year.
Church Cantatas. Vol. 5.	Chamber Music. Vol. 3.
41. Jesu, nun sei gepreiset.	6 Concertos for various in-
42. Am Abend aber dossel- bigen.	struments, with Or-
43. Gott führet auf.	chestra.
44. Sie werden euch.	1870. Twentieth Year.
45. Es ist dir gesagt.	Church Cantatas. Vol. 9.
46. Schaut doch und se- het.	81. Jesus schläft.
47. Wer sich selbst erhöhet.	82. Ich habe genug.
48. Ich elender Mensch.	83. Erfreute Zeit.
49. Ich geh' und such'e.	84. Ich bin vergnügt.
50. Nun ist das Heil.	85. Ich bin ein guter Hirte.
1861. Eleventh Year.	86. Wahrlich, ich sage
Magnificat in D.	euch.
Four Sanctus', in C, D, D-	87. Bisher habt ihr nichts.
minor, and G.	88. Siehe, ich will viel Fis- cher.
Chamber Music. Vocal.	89. Was soll ich aus dir machen.
Phoebus and Pan.	90. Es reflet euch.
Weichelt nur, betrüpte	3 Dramas for various fe- stivities.
Schatten.	1871. Twenty-first Year.
Amore traditore.	Chamber Music. Vols.
Contentment.	4 and 5.
Aeolius.	2 Concertos for Violin and
1862. Twelfth Year.	Orchestra.
Passion Music from St. John.	1 ditto for 2 ditto and ditto.
Church Cantatas. Vol. 6.	1 Symphony movement for
51. Jauchzet Gott.	Violin.
52. Faische Welt.	3 Concertos for 2 Claviers
53. Schläge doch.	and Orchestra.
54. Widerstehe doch.	Easter Oratorio.
55. Ich armer Mensch.	1872. Twenty-second Year.
56. Ich will den Kreuzstab.	(Issued in 1876.)
57. Selig ist der Mann.	Church Cantatas. Vol. 10.
58. Ach Gott, wie manches.	91. Gelobet sei du.
(2nd version.)	92. Ich hab' in Gottes.
59. Wer mich liebet.	93. Wer nur den lieben
60. O Ewigkeit. (2nd ver- sion.)	Gott.
1863. Thirteenth Year.	94. Was frag' ich.
Betrothal Cantatas.	95. Christus der ist mein
Dem Gerechten muss das	Leben.
Licht.	96. Herr Christ, der ein' ge.
Der Herr denkt an uns.	97. In allen meinen Thaten.
Gott ist unsere Zuversicht.	98. Was Gott that, das.
Three Chorales.	99. Ditto. (2nd version.)
	100. Ditto. (3rd version.)

[A. M.]

BACH SOCIETY, THE. This society was instituted in London in 1849, and its primary objects are stated in the prospectus to be—(1) the collection of the musical compositions of J. S. Bach, either printed or in MS., and of all works relating to him, his family, or his music; and (2) the furtherance and promotion of a general acquaintance with his music by its public performance. The original committee of management consisted of the late Sir W. S. Bennett (chairman), Messrs. R. Barnett, G. Cooper, F. R. Cox, J. H. B. Dando, W. Dorrell, W. H. Holmes, E. J. Hopkins, C. E. Horsley, John Hullah, H. J. Lincoln, O. May, and H. Smart, with Sir G. Smart and Mr. Cipriani Potter as auditors, and Dr. Charles Steggall as hon. secretary. Under the auspices of the society the first performance in England of the 'Passion according to St. Matthew' (Grosse Passions-Musik) took place at the Hanover Square Rooms on April 6, 1854, Dr. Bennett conducting. The principal vocalists were Mdme. Ferrari, Misses B. Street, Dolby, Dianelli, and Freeman, and Messrs. Allen, Walworth, W. Bolton, and Signor Ferrari. Mr. W. Thomas was principal violin, Mr. Grattan Cooke first oboe, and Mr. E. J. Hopkins was at the organ, the new instrument by Gray and Davison being used on this occasion for the first time. The English version of the words was by Miss Helen F. H. Johnston. A second performance was given at St. Martin's Hall on March 28, 1858, Dr. Bennett again conducting. The audience on this occasion included the late Prince Consort. On June 21, 1859, the Society gave a performance of miscellaneous works by Bach, including the Concerto in C minor for two pianofortes, the Chaconne for violin (by Herr Joachim), and the Solo Fugue for pianoforte in D. The concert of 1860, on July 24, included the first eleven movements from the Mass in B minor. Three years later, on June 13, 1861, the Society gave the first performance in England of 'The Christmas Oratorio' (Weihnachts-Oratorium) also under Sir W. S. Bennett's direction. The Society was dissolved on March 21, 1870, when the library was handed over to the Royal Academy of Music.

[C. M.]

London Popular Concerts.

The concert season is beginning in earnest. At the Monday and Saturday Popular Concerts in St. James's Hall some novelties have been presented, among the most interesting of which a quartet in B flat for stringed instruments, by Franz Schubert, must be cited. This quartet was originally intended by its wonderfully prolific author for a trio; but as he proceeded he altered his mind, and gave his work the form in which we now possess it. Though only in his eighteenth year when it was composed, the B flat quartet is in all respects worthy of consideration. Its freshness and spontaneity alone recommend it, and these are especially noticeable in the opening movement. The *andante* attracts by a striking originality of plan, being divided into two parts, which, but for the change of key from G minor to D minor, are almost identical. The minuet and trio might be easily taken for Haydn. The *finale*, here and there reminding us of the *scherzo* in his great C major symphony, could only be Schubert's. Mr. Arthur Chappell has done well in adding so charming a composition to his varied and extensive repertory. It was admirably executed by Mdme. Norman-Néruda, who plays Schubert just as she plays Haydn and Mozart (in perfection), Herr Ries, M. Zerbini, and Signor Pezzé, and thoroughly enjoyed by the audience.

Another novelty which excited general interest was the much-talked-of quartet in E minor by Verdi. Whatever the general impression created upon connoisseurs, to deny its great merits would not only be unfair, but absurd. The composer of *Il Trovatore* and *Rigoletto* has shown not merely that he can write a quartet, but a very good quartet. Though the opening *allegro* and the *finale* may have less charm for the greater number of amateurs than other movements, they show, by the ingenuity of their treatment, that Verdi's early studies by no means excluded counterpoint. The *allegro*, built upon a somewhat dry theme, is elaborately worked out. The *finale*, entitled "Scherzo Fuga," if a trifle discursive, does credit to its author's scholarship, and, never flagging, keeps up attention to the very end. The second movement, *andantino*, a kind of romance, with occasional episodes, is as engaging as it is unpretending. The principal theme, a simple and expressive melody, at once appeals to our sympathy, and at each occurrence sounds more and

more welcome. The third movement, standing in the place usually allotted to the accepted *scherzo*, is a *prestissimo*, full of vigorous life, comprising a trio, or *alternativo*, the melody of which (a genuine melody), assigned to the violoncello, suggests the happiest possible contrast. How this melody was sung (rather than played) by Verdi's accomplished compatriot, Signor Alfredo Piatti, recognized "violin-cellist among violincellists," may be imagined. The execution altogether, indeed, of Verdi's quartet, in which the other performers were Madme. Norman-Néruda, MM. Ries, and Ludwig Straus, was such as might have satisfied the composer himself. The *scherzo* and trio were encored, and it must be confessed that by this single effort—the only one of its kind, so far as we know, from his pen—Verdi has earned for himself an honorable place among composers of what is styled "music for the chamber." It is to be hoped that he may progress in the same direction. There was a report not long since that he contemplated an orchestral symphony. Why not?

An *Ottetto* in F major, by Niels W. Gade, was also among the new things. Gade is the Danish musician who, in 1843, at Leipzig, engrossed the attention of Mendelssohn and Schumann. Mendelssohn being struck by his first symphony and "Ossian" overture, Schumann by an imaginary physiognomical resemblance to Mozart. If what Mendelssohn and Schumann predicted of their favorite has not been fully realized, the career of Niels Gade has been, nevertheless, such as to put him at the head of Danish musicians. He holds a distinguished place in his own country, and is highly regarded throughout musical Europe. A better proof of the esteem in which he is held among ourselves than the cordial welcome awarded to him at the last Birmingham Festival (1876), when his sacred cantata, *Zion*, and his secular cantata, *The Crusaders*, were performed for the first time in England, could not have been given. The *Ottetto*, introduced by Mr. Arthur Chappell at a recent Saturday concert, is unquestionably not one of its author's capital productions. It has plenty of agreeable and flowing tune, but the tune is nowhere marked by strong individuality. The most pleasing, and, in fact, striking movement, is the second—*andantino quasi allegretto*—which, exceedingly quaint and expressive, appears like the musical illustration of some familiar legend. At the same time, it must be understood that the entire piece—conceived after the model of the *Ottetto* of Mendelssohn, with which it can in no other respect be compared—is, though an early effort, written with the ease and confidence of a master. The performance—a very effective one—was led by Herr Straus, to whose suggestion, we believe, the public is indebted for its introduction at the Popular Concerts. Acknowledgment, moreover, is due to the same excellent violinist for Mozart's "Divertimento" in F, for violins, viola, and violoncello, with accompaniment of two horns, one of the most melodious of the series composed by the "greatest of absolute musicians" (as Richard Wagner significantly styles him) for the same combination of instruments, sixth and last of which is the famous *Musikalischer Spass* ("Musical Jest"). Two out of these had already been given in St. James's Hall, and, as the third was listened to with unequalled satisfaction, there is no reason to think that the other three would be less acceptable. These "Divertimenti" were originally written for six instruments, but it has for some time been the custom to associate a double bass with the violoncello. Two consecutive performances of Cherubini's quartet in D minor would seem to indicate that the chamber-music of the great Florentine musician is beginning to be appreciated among us. Here, again, Herr Straus was first violin, and it is pleasant to find a German artist thus appreciating an Italian composer.

The only other novelty which it remains to particularize is a sonata in A minor, for pianoforte and violin, by Herr Anton Rubinstein, an early composition (Op. 19), which, while offering many points of interest, can hardly be counted among the renowned Moldavian pianist's most successful works. It was, however, finely played by Herr Ignaz Brüll and Herr Wieniawski. Herr Wieniawski, it is worth recalling, was the leading violinist at the first "classical" Monday Popular Concert (Feb. 14, 1859), when, in conjunction with Herr L. Ries, Mr. Doyle, Herr Schreurs, and Signor Piatti (the second and last of whom are still at the posts they held on that occasion), he played Mendelssohn's quintet in B flat (No. 2). One of the foremost of living violinists, as amateurs need scarcely be reminded, Herr Wieniawski is now playing with all the vig-

or, style, and perfect mechanism of his early time. Of this he gave convincing proof at the concert of which we speak, in Spohr's E minor "double quartet," the third of a series of five, all of which deserve a hearing, although only two have hitherto been produced at these concerts. Again, on the evening devoted exclusively to Beethoven, in the first "Rasoumowski" quartet, he showed himself master of a wholly different school, to say nothing of the graceful solo romance in F, which, this being its eighteenth performance at St. James's Hall, if not better from an artistic point of view, would seem to be a greater favorite than its companion in G.

Having specified all the "novelties," it is only requisite to add that the usual repertory has been largely drawn upon, and that well-known compositions by Bach, Handel, Haydn, Boccherini, Brahms, etc., have figured in the programmes. Mlle. Krebs, who is playing better than ever, Mr. Charles Hallé, now, as always, a special favorite wherever "classical" music, of which he knows more than most artists, is the chief element, and Herr Brüll have been the pianists. About the first two, so universally appreciated, it is not requisite to say more. Herr Brüll, however, who enjoys a high reputation in his own country, not only as a pianist, but as an operatic composer, and is a stranger here, demands special notice. Herr Brüll's playing is above all remarkable for energy and spirit; but in addition to this, he has a style of his own that cannot fail to make itself understood. He possesses great mechanical power, great fluency, and in the softer passages a delicate tone and elastic touch. His choice of such pieces as the last of Beethoven's sonatas (the C minor, Op. 111), and the same composer's so-called (not by Beethoven) "Sonata Appassionata," reveals the fact that, as well as an expert performer, he is a musician whose preference is for what is intrinsically good. In another way Herr Brüll's reading of Chopin's *Ballade* in A flat (third of the four compositions thus entitled by the gifted Polish composer) declared him proficient in a school of another sort. The German artist received a hearty welcome on each occasion of his coming before the public. The vocal music has been of the accustomed kind, nearly always well selected, and with singers like Mdlles. Redeker, and Sophie Löwe, Miss Mary Davies, Madme. Antoinette Sterling, Messrs. E. Lloyd, Barton McGuckin, Shakespeare, and Santley, all at their best, could hardly fail to please. When Sir Julius Benedict was not at his accustomed post as conductor, which he has maintained with such ability since the Popular Concerts were first instituted, his place was worthily filled, as of late years, by Mr. Zerbini. Herr Joseph Joachim is immediately expected, and then the Popular Concerts will be at their zenith.—*Times*, Feb. 14th.

French National Song.

It is melancholy fact, says the *Journal des Débats*, that France does not possess a song that can really be called national. There may be several special songs suited to particular epochs of our history, to this or that dynasty, to this or that king; but there is not one that interprets the general sentiments of the nation, not one that can be sung in chorus by the whole people. In a hymn or national song the first and most indispensable element is religious sentiment. Nations cannot dispense with an ideal any more than individuals; and in this respect we are forced to admit that "La Marseillaise" is still the song that prevails over all others because we find in it the religion of *partis*. It was in its origin the heated hymn of patriotism, the burning dithyramb of national defense. It was the song of the revolution, but it was not a revolutionary song. Whatever may be done, it will always burst spontaneously from the lips and lungs of the French people in all great national commotions. Unfortunately it has been sadly mixed up with our civil discords; it has been sung not only in the field and in the camp, but also in our streets, and it remains for certain classes of the nation inseparable from our internal struggles. This has prevented it from becoming a truly national song. But we have no other one, and in this respect other nations are happier than we. It is said that on the arrival of Marshal Canrobert at Rome, the other day, the Italian military band was puzzled to find the national air of France, and solved the difficulty by playing the Italian air. There is a Russian and there is an Austrian national air, both of which are like church hymns; there is a Spanish national air which is played in church as well as in the theatre. As for England, we need not mention the air at sound of which all Englishmen rise and uncover their heads, and which is played

at the farthest extremities of the world. For us, alas, our national airs are never the expression of the entire nation; just as we are always between two revolutions, so are we always *entre deux airs*, and it is this that renders our constitutions so fragile. [This is a play upon the italicized words, which mean either "between two airs" or "in a draught."]

A really national song must, we repeat, have a religious note, must correspond with general sentiments, must appeal to a certain ideal, and in France there is no song but "La Marseillaise" that touches this universal chord, because it is the religious song of patriotism. No one could expect to arouse the masses and make the fourteen armies of the revolution spring from the soil by singing:

Sauvons Rome et la France
Au nom du Sacré Coeur!

As for royalist songs there is but one that would excite no dissent, because there are no Merovingian pretenders, and it is "Le Roi Dagobert." But in modern history what do we find? Does the song, "Vive Henri IV!" strike the pious, serious, poetical chord which is in the collective soul of a people? The sentiments of the masses will hardly be raised by making them sing:

Vive ce roi vaillant!
Ce diable à quatre
A le triple talent
De boire et de battre,
Et d'être un vert galant!

Under the empire we change our tune, and "Partons pour la Syrie." But how can a people be roused by poetry like this:

Le jeune et beau Dunois
Allait prier Marie
De bénir ses exploits.

On lui doit la victoire,
Vraiment, dit le seigneur,
Puisque tu fais ma gloire,
Je ferais ton bonheur.
De ma fille Isabelle
Sous l'époux à l'instant,
Car elle est la plus belle,
Et tol le plus vaillant.

All these *tol-de-rols* are only fit for dancing days. When the thunder roars something more than these blind beggars' airs are wanted to rise above it or struggle with it, and then recourse is had to the great and strong "Marseillaise."—*Home Journal*.

"Rienzi" in New York.

(From the "Times," March 5.)

The late hour at which yesterday's performance of "Rienzi," at the Academy of Music, was brought to a close, and the pressure upon our columns, constrain us to bring within narrower limits than we should like to do our account of the opera and its representation. It may be stated at once, however, that both the work and its rendering produced an immediate and decisive impression. After certain excisions shall have been made in the score, and the public becomes a trifle more familiar with the incidents of the drama, (which are less appreciable, at first sight, than the music by which they are illustrated,) there is reason to believe that "Rienzi" will take as firm hold upon the frequenters of the Academy as "Lohengrin." The story is, indeed, not exactly confusing, but somewhat overloaded with detail. Its principal traits have already been dwelt upon in this place, and need not, therefore, be alluded to anew while we may mention, to refresh the memory of the reader, that the plot is the same as that of Lord Lytton's novel, which turns upon the heroism, triumph, and downfall of the last of the Roman tribunes. The varying phases of *Rienzi's* brief career, and the transactions in which *Adriano Colonna*, *Irene*, and the priesthood are concerned ought to be clearly understood, it should be noted, before a thorough understanding of the opera can be arrived at. To this end, we refer the dilettante to the published libretto, for Herr Wagner's score had best be dealt with in the brief space allotted to us here. It contains much that is beautiful and impressive, and little that is dull. The first three acts do not include a meaningless or inharmonious measure. This declaration may not, indeed, delight the ultra-Wagnerites, but we are not certain that these respectable persons are yet in the majority. "Rienzi," which was written by the composer a third of a century since, is thoroughly Italian in point of ideas, and partly Italian, partly French, and partly German in respect of treatment. In the themes and accompaniments the influence of Spontini, Bellini, Rossini, Auber, and Meyerbeer is plainly perceptible. Herr Wagner, from the cloud-capped and cloud-wrapped heights of "Tristan und Isolde" may look down with scorn upon this achievement of his youth, but the world will hardly prove as disdainful, for a few years to come, at all events. Hence the effect of last night's exposition of "Rienzi," and, the "solidity" of the opera being taken into account, the prospect of its pretty durable popularity. Later

representations will, of course, enable us to enter into particulars which must be set aside for the present, while the principal numbers of "Rienzi" may be hurriedly referred to at once. A tuneful, highly-colored, and sonorous overture, replete with broad and fluent *motifs*, prefaces the rising of the curtain upon the first act. This part of the opera includes, in the opening scene, a fine phrase ("Doch, hört ihr,") allotted to *Rienzi*; a fine terzet, in which the *Tribune's* verses, "Rom mach ich gross und frei," and an ensemble ("Noch schlägt") with a close of genuine Italian warmth and floridity, are specially noticeable; a duet, terminating in a sort of nocturne for two voices, conceived and written in the French style, and exceedingly harmonious, and a melodious and powerful finale. In act the second are prominent, at the outset, a chorus of "peace messengers," very fresh in theme and most daintily harmonized, and, further on, a terzet, reminding one of the trio in "William Tell;" a quantity of vivacious and graceful ballet music, and a superb finale, the chief phrase of which, beginning, "O lasst der Gnade," is first sung by *Rienzi* and then passes to the other personages and to the chorus and orchestra, while the high soprano tones embroider the harmonic tissue as with threads of silver. A series of flowing and powerful progressions lead from this portion of the finale to a resumption of a festal theme already used in the overture, and the words of which begin "Rienzi, sei dir Preis." The third act is occupied with but two numbers, a fine *scena ed aria*, in form of an adagio of much elegance and expressiveness, assigned to *Adriano*, and a finale, which latter piece is, in fact, the most elaborate episode of the score. The finale opens with a march movement, which is followed by a battle hymn, the first strophes being sung by *Rienzi*. The orchestra, a brass band stationed upon the stage, and the choral forces, beating time upon their metal bucklers, take up the strain, and a lyric-dramatic impression of unusual vividness and force is wrought for many minutes before the curtain falls. The last two acts of "Rienzi" consist mainly of declamatory music of unvarying symmetry, but less happily-inspired than the earlier numbers, with the exception, it is said, of the magnificent prayer, heard at the beginning of the fifth act, and often given in the concert-room. The performance of "Rienzi," yesterday, though by no means perfect, was sufficiently precise and striking to supply grounds for the favorable opinion already recorded as to the vitality of the opera. Mme. Pappenheim (*Adriano*) was in excellent form, and, after her grand air in the third act, there was a demonstration of delight of unusual heartiness. Miss Húman (*Irene*) sang with ease and brilliancy. Mr. Adams (*Rienzi*), although literally exhausted by the labor imposed upon him by the production of the work—the tenor has been stage manager and chorus master, and has filled half a dozen roles besides, since "Rienzi" has been in rehearsal—got through his task by sheer force of will, but showed, in spite of evident weariness, what may be expected of a tried artist when a few hours' repose are accorded him between now and Wednesday. And Mr. Blum was an efficient representative of *Orsini*. The orchestra, under Mr. Maretzki's baton, kept well together, but the chorus, whenever compelled to sing behind the scenes, and occasionally when summoned to the foot-lights on the same mission, were terribly out of time and tune. The grand finale of the third act fortunately escaped destruction at their hands, but the chants of the monks and the voices of the "peace messengers" were quite spoiled. "Rienzi" has been brought out, let us add, with care and liberality, in the matter of *mise-en-scène*. The costumes are all new; in the second act there is a numerous *corps de ballet*, led by the Minzelli sisters; the grand finale has the adjuncts of a brass band, chimes, horses, and accessories generally, and, in brief, the leading spectacular requirements of the opera have been met. Recalls followed each act, last night, Mr. Maretzki being compelled to reappear with Mme. Pappenheim, Mr. Adams, and their fellow-performers after act the third, when the audience, which filled the house to overflowing, united in applause of uncommon unanimity.

Music in Theatres.

In Philadelphia a movement seems to be on foot for the amelioration of music in American theatres, and we find in one of the weeklies published in that city an elaborate article on that subject. This article may have theoretically sound ideas; from the practical standpoint the thing is not feasible, and all the propositions made by the writer will be left unheeded, because every man in the profession will immediately conceive the utter impossibility of reforming according to the advice given. Even as to the theories, there is room left for discussion. When somebody says: "Music is the inseparable accompaniment of dramatic performances," it may sound very nicely, it may read splendidly, but for all that it may not be true. There is one of the largest theatres on the European continent, a house dedicated to drama and comedy, and this theatre has no orchestra at all; the performances are given without any musical ac-

companiment, and we cannot say that we enjoyed "Hamlet," or Schiller's "Maria Stuart" less on account of the absence of all musical illustrations. The theatre we speak of is the Royal *Schauspielhaus*, in Berlin, rightly considered one of the first theatres in Germany. The audience is used to the quiet enjoyment of the entre-acts, which are considerably shortened, and nobody feels the worse for not hearing any bad fiddling or a solo on the cornet à piston after "To be or not to be." Some composers have set music to classical dramas, and in these cases the composition has become an ingredient of the drama, at least is considered so. In Berlin these dramas are transferred to the opera house, where the full operatic orchestra accompanies the dramatic action, as scored by the composer. The principal works set in this melodramatic manner are: Goethe's "Egmont," with Beethoven's music; Shakespeare's "Midsummer Night's Dream," with Mendelssohn's score; Goethe's "Faust," with scores by Eberwein, Lindpaintner, and Prince Radziwill; Beer's "Struensee," with the overture, entre-acts, choruses, and melodramatic accompaniments by Meyerbeer, Mendelssohn's music to "Antigone," and some other works of minor rank. Works like those just mentioned demand a musical accompaniment, and it would be ridiculous to renounce it. But we cannot see any earthly necessity of pasting ten bars of music on the beginning and end of each act, with a view of making a deep impression on the mind of the spectator. The German stage, with the exception of Berlin, admits the entre-acts, but refuses melodramatic accompaniment. The French stage, which is for society-plays the only natural portrayal, would laugh at the mere idea of introducing some bars of soft strains before the heroine enters, or at the moment when the declaration of love is made. There are at present some sensational dramas in Paris which have fallen into the traps of the melodramatic character, but these are ephemeral; they are written to create a sensation, and have nothing to do with the legitimate drama and comedy, as performed at the Théâtre Français. The English stage is hardly to be imagined any more without melodramatic accompaniment. Every "point" of a drama is illustrated in the orchestra, every "enter" and "exit" of one of the principal characters is accompanied by a few bars of sentimental tunes, generally performed by the string instruments. It is soft music, the strings are muffled, but nevertheless one hears it, and we cannot say it ever made upon ourselves anything but a disgusting impression. Somebody has to read an important letter on the scene; this somebody may be a renowned actor or actress. When he or she unfolds the sheet the tremolo of half a dozen instruments begins, and if necessary a solo for violoncello accompanies the reading from beginning to end. Now, what is the good of these musical explanations? Does not the audience understand the contents of that letter better without the doses of the muffled string instruments? Are audiences in theatres generally so innocent as to delight in fanciful reveries, expressed in melodramatic garb? May be in country places; we hardly can imagine that city folks can be bribed by cheap tricks of illusory character. Our great melodramatic composers in New York are Thomas Baker and Tissington; a new piece at Wallack's or the Union Square is sure to have its music, "composed" or "arranged," and what is more, "especially composed" or arranged by the leader of the orchestra. We know what that means. The points are given to the leader by the stage manager, and these points receive their musical envelope of from eight to twenty-four bars; an envelope of common stamp and shape. When a great drama is performed, which requires music, something more elaborate is composed or arranged, and so it happened that Overti wrote some modern marches for the production of Julius Caesar, when performed at Booth's Theatre two years ago. The three trumpets had to do the principal work, to lead the procession of Roman soldiers and Senators to the Capitol. There would have been a great chance for a display of musical strength and orchestral effects, but this chance was entirely lost.

Our Philadelphia contemporary is perfectly right in stating that the chief object of music in theatres is the entertainment of the audience between the acts; that all music selected for performance between the acts of a play should heighten the effect of a play, while the action of that play is progressing. All very well said, but how can it be done? Our metropolitan theatre orchestras, and those of Boston and Philadelphia are composed of from ten to seventeen musicians; what kind of music can be

performed with these few men? An overture, a waltz, a medley, a selection from an opera, or a solo for an instrument, if among the number of musicians is a special performer. No matter what the piece may be, the band cannot go beyond this repertoire. When Modjeska plays "Camille," the orchestra will in the entre-acts perform poor arrangements of "Traviata," with solos for clarinet, flute, and cornet. The public enjoys it, because the airs are familiar, but by no means because the melodies of Verdi's opera heighten the effect of Dumas' drama. And when Janauschek performs the English version of "Brünhilde," can the fifteen musicians in the orchestra be expected to play selections of Wagner's "Nibelungen"? Where can be found the music which our theatre orchestras can effectively perform in the entre-acts of a tragedy? If it is expressly composed, it will be trash, for nobody can compose seriously for a band of fifteen; classical compositions have to be excluded for the same reason, and the leader has to return to *ses premières amours*, the waltz and the medley. One of the best theatrical orchestras we ever have heard in this country was that of the old Globe Theatre in Boston. If we remember rightly, there were not more than seventeen musicians, but all good performers, and Koppitz, now dead, was the leader. He played music the public really could enjoy, but nobody ever asked if the entre-acts referred to the play. When Arbuckle, then a member of the orchestra, played a solo on the cornet, the audience was pleased and clapped, and when Koppitz himself took the piccolo and performed his dashing polka on that instrument, they shouted and demanded an encore; and that very evening they gave Dickens' gloomy drama, "No Thoroughfare." Now, where is the effect of the music between the acts on the drama itself? Where are the relations between stage and orchestra? If there must be music between the acts (and with our elaborate stage settings, it hardly could be otherwise), give the audience that which they can enjoy. No public wants to be bored, and any attempt of a theatrical leader to perform with his small band some kind of elaborate music, would be an utter failure. Another question might be, whether the orchestras in our theatres are strong enough, but we consider it not worth while to ventilate that question, as the salary list of our managers would not allow them additional expense for an increased orchestra. Our opinion is that the music in theatres is as good as reasonably can be expected, comparatively much better than our operatic orchestras generally are. We cannot see any way of ameliorating the music in theatres, except a manager declares himself willing to spend \$500 a week extra for a large band, which—would not draw him a single dollar.—*Music Trade Review*.

Musical Correspondence.

NEW YORK, MARCH 11. The Fifth Symphony Concert at Steinway Hall, on Saturday evening, March 3, drew a large audience, notwithstanding the unpleasant state of the weather. The programme began with an excellent interpretation of Beethoven's "King Stephen" Overture, Op. 117, which forms part of the music composed for Kotzebue's words and first performed at the opening of the theatre in Pesth in 1812. Fancy the (anything but "mild-eyed") wonder of the composer, had he known the grotesque companionship in which his pleasant overture would be found on a certain evening, A.D., 1878! The second number of the programme was the splendid, half-barbaric, "Dramatic Symphony" of Rubinstein (No. 4, in D minor, Op. 19)—a golden chain by which we are lowered into the pit of Wagner and Liszt; the three remaining numbers being as follows:

Siegfried Idyl.....	Wagner
a. Monologue, } from "Die Meistersinger,"	
b. Cobbler's Song, }	Wagner
Mephisto Waltz.....	Liszt

The Dramatic Symphony was first performed here three years ago, and it is a work which gains favor by repeated hearing. The second movement (Presto) has already become quite popular, owing to the novelty and skilful treatment of the subjects. The work is not easily understood; but upon at-

tive hearing it becomes evident that the composer while wandering in strange keys with an infinite variety of subjects and rhythm, does not forget classical form; and in each movement there are episodes of singular beauty, but quite elusive to the memory. This work, by reason of its great length, as well as the character of the music, is a severe tax upon the merits of any orchestra; and the brilliancy and apparent ease with which it was performed was indeed a triumph of art.

In China, when the victims of Oriental despotism are suspended head downwards in a pit, it is usual, at stated intervals to restore them to a horizontal position, when they are bled, and otherwise refreshed and treated with the most distinguished consideration; the nature of the punishment being such as not to be fully appreciated without these little attentions. Is it possible that Mr. Thomas has something to learn from the barbarians of Asia? Else why should an audience, already half stupefied with Rubinstein, be subjected immediately to a course of Wagner and Liszt? An apology for this appears in a note at the foot of the bill, in which Mr. Thomas states that the "Siegfried" Idyl, which was received from Europe only within the week past, is placed upon the programme, partly because this is the last concert of the season at which it could be given, and also in response to numerous requests for further extracts from Wagner's works. The "Siegfried" Idyl, it is understood, was composed in honor of the anniversary of the birth of Herr Wagner's son; and the composer caused the piece to be performed, on the morning of that day, as a surprise to his family, ["and a very unpleasant surprise it must have been," said a cynical hearer.] It is in fact an elegant and refined pastoreale; and it was charmingly rendered notwithstanding the brief time allowed for rehearsal; but it is marked throughout by the same uncertainty, the perpetual straining for effect which is observed in all the music of Wagner, and which is often wearisome notwithstanding the admiration aroused by the great talent of the composer and the matchless audacity of his scoring. In this piece most of the work is done by the violins; and, if the attention of the auditors had not already been severely tried by the symphony, many beauties might have been perceived which were allowed to pass unnoticed. The Monologue and Cobbler's Song from "Die Meistersinger" were excellently rendered by Mr. Remmertz. The execution of the mad "Mephisto Waltz" (the "Dance in the Village Inn" from Lenau's "Faust") was perfection itself.

The programme of the fifth concert of the New York Philharmonic Society, at the Academy of Music, on Saturday evening, March 9, was as follows:

Overture, Scherzo and Finale, Op. 52.....Schumann
Scena and Aria, "Der Freyschütz".....Weber
Miss Mathilde Wilde.
Pianoforte Concerto, No. 3, C minor.....Beethoven
Mr. Richard Hoffman.
Song—"Die Loreley".....Liszt
Miss Mathilde Wilde.
Symphony—"Im Walde,".....Raff

All of this music is so well known that it needs no description. The Schumann movements are bright, spontaneous and full of genius. The noble "Forest" symphony seems to gain in beauty and freshness with every repetition. It is an immortal [?] work, and the performance was worthy of the music. Mr. Hoffman's reading of the Beethoven Concerto was in the highest degree artistic and finished. It is always a delight to listen to his playing, and the fact that his public appearances are few and far between is a subject for regret. Although the vocal part of a programme like the above is not the most interesting, it cannot be denied that Miss Wilde made a very favorable impression in both of her selections and that she sang with feeling and good taste.

A. A. C.

HARTFORD, CONN., MARCH 7.—The last of three subscription concerts was given by the "Emerson Chorus" of this city, in Allyn Hall, March 5, assisted by the Germania orchestra, Miss Fanny Kellogg, soprano, and Dr. S. W. Langmaid, tenor, all of Boston, and Mr. Norman H. Spencer, baritone, of

Hartford. The concert opened with the Overture *Meeresstille und glückliche Fahrt*, by Mendelssohn, which was finely rendered by the orchestra. Schumann's "Gipsy Life," a jolly little descriptive part-song, was given by the chorus and orchestra with so much spirit and truthfulness that to the audience it was a picture in melody. Miss Kellogg won the audience completely in her first selection, a brilliant Concert Polka by Mulder. She has a pure, high soprano voice, and plenty of it; her execution was so clean and smooth that at times it was difficult to tell which was voice and which flute obligato.

The gem of the evening was the *Sanctus* from Gounod's St. Cecilia's Mass. The opening solo was sung by Dr. Langmaid with true devotional feeling; his high tenor voice being almost plaintive in its sweetness. The Chorus fairly outdid itself. The low, sustained tones in the first pianissimo: *Sanctus*; the crescendos and diminuendos; the pent-up force that almost imperceptibly grew from a whisper at "Pleni sunt cali" and kept swelling until (the listeners with full breasts awaiting) with one grand burst frees itself in the fortissimo: *Sanctus*, where the full chorus and orchestra take up the theme of the first solo, and keep that volume of sound steady and true to the end, are effects that, like Parepa's songs, must forever remain sacred memories. The instrumentation of the piece is most beautiful and the whole performance grand beyond telling.

"Why thou art dear to me," composed and arranged for the orchestra by Mr. Irving Emerson; a noble song, nobly sung by Mr. Spencer, whose deep, rich voice showed to great advantage in it, did not receive the attention it merited from the fact of its following so closely the *Sanctus*. Miss Kellogg closed Part First with two songs by Taubert, from the "Child-World": called "Little Jacob" and "The Farmer and the Pigeons." The perfection of art seemed the perfection of simplicity.

Part Second was devoted to "The Crusaders," by Gade, a Cantata founded on the incidents of the Crusade of the eleventh century to recover the Holy Land. It opens with a chorus of Crusaders in the desert, who, overworn with their tedious journeys, bewail in sad complaint their near distress and distant glory. Peter the Hermit (the Spiritual guide) chides their repining. Rinaldo (warrior leader) answers: "Blame us not! holy father," and, assuring him they will not turn from duty until the victors' wreath be won, reuses the flagging spirits of his troops in the old Crusader's Song. Renewing their vows as evening approaches, they kneel, and in a beautiful solo and chorus, implore protection and guidance,

"Silent, creeping so light
Comes the darkness of night."

Armida,—queen of the Spirits of darkness—appears, commands her attendants to build a palace of gold and gems "by a lake that clearly sparkles, and to use all their wiles to entice Rinaldo from his holy mission. A chorus of sirens sporting in the lake charm him with their beauty, and "tones of heavenly sweetness," and he is about to drink the fatal goblet presented by Armida the beautiful, when faintly on the air tremble the strains of the old war song. The enchantress' tones grow sweeter and more beseeching. The sirens bewitch him with their "Rinaldo! O come." But the warriors are approaching, and clearly their words ring out:

"Of heaven the faithful soldier I am ever."

Rinaldo, at last aroused to his danger, turns from the enchantments, and with heart repentant sore rejoins his comrades and the pilgrim band, who from henceforth faint not nor falter until their feet tread on holy ground.

Miss Kellogg as Armida showed great dramatic ability, completely losing herself in the character she assumed. Dr. Langmaid sustained the part of Rinaldo, with that delicacy of expression and purity of tone that bespeaks the artist he is.

Mr. Spencer's broad, grand style was never better tested than as "Peter the Hermit" in the solos "Father, from a distant land," and "Holy is the ground on which our feet now tread," his fine voice completely filling the hall without effort.

The chorus numbers were faultless in execution throughout. The Sirens' chorus (one of the choicest compositions ever written for female voices), together with the duet between Armida and Rinaldo, was indeed enchanting to all who heard.

The Warrior's Chorus and the Pilgrims' march: "Forward!" were very inspiring, but when the entire strength of chorus and orchestra unite to "Cry aloud—Jerusalem!" at the triumphant entry into the Holy City, a height of grandeur was reached that is only attained in the old oratorios.

Mr. Irving Emerson must henceforth rank second to none as a musical director. His chorus, in their intelligent rendering of whatever they do, in that nice adjustment of each part to the other, that attention to detail, the subtle gradations of light and shade, in fact in everything that goes to make up a harmonious whole, show the touch of a master's hand, and in listening to it, one is reminded only of the perfection of the Thomas orchestra. T.

Dwight's Journal of Music.

BOSTON, MARCH 16, 1878.

Symphony Concerts.

The Eighth Concert of the HARVARD MUSICAL ASSOCIATION (Feb. 28), had rather the best audience of the season,—not surpassed in numbers or responsiveness by that of any concert of its class. The programme, although wholly classical, was of a lighter character than usual.

Overture to "Rosamunde" (first time).Schubert
Old Italian Aria (Comp. in 1700).....A. Lotti
Pur d'esti, o bocca bella,
Quel soave e caro sì!
Che fa tutto il mio piacer.
Per onor di sua facella
Con un bacio Amor t'apri,
Dolce fonte del godere.

George L. Osgood.
Symphony in G (Breitkopf and Haertel, No. 13), Haydn

Adagio and Allegro.—Largo.—Minuetto.—Finale.

Overture—"The Hebrides,"Mendelssohn
Songs with Pianoforte:.....Robert Franz
a. Im Mai, Op. 22.
b. Ständchen: "Der Mond ist schlafen gangen."
Op. 17, No. 2.
c. Frühlingsgedanke, Op. 7, No. 5.

George L. Osgood.

Overture to "Leonore," No. 3, in C.....Beethoven

The Rosamunde Overture, which we do not remember to have heard before in Boston, is not one of Schubert's master works,—not to be named with that to *Fierabras*, or that to *Alfonso and Estrella*. It is light, sparkling, graceful, smacking of the theatre both in its fresh, pretty, catching melodies (one of which happens, oddly, to begin precisely like "Old Folks at Home," which Nilsson seemed so fond of singing for an encore), and by its old-fashioned Rossini-like cadences and wind-ups, with plenty of bright, sonorous padding to round out the form. It was a pleasant thing to hear, however, and put the listener in a genial mood for what was to follow. It elicited a great deal of applause; we dare say many would have been glad to hear it played right over again.

Light and buoyant again, and full of youthful happiness and sunshine was that charming little Symphony by Haydn, first heard in Boston in the third season of these Concerts (Dec. 1867). In feeling it is all spontaneous and fresh. Its themes are fascinating, simple as they are, and they are shown to be pregnant by a masterly and beautiful development. In form it is a clear and perfect whole; the inter-play of parts, of individual instruments, is so admirable that the interest never flags,—involving of course a pretty delicate responsibility on the part of each performer. One of the movements, however,—the religious, solemn and uplifting *Largo*,—must be excepted from the general characterization of the Symphony as "light;" it is a broad, noble and majestic composition.

Both the Schubert Overture and the Symphony were played with satisfactory precision, spirit and expression. And all this, and more, may be said of the rendering of the two strongly contrasted Overtures in the second part. Mendelssohn's *Hebrides*, or *Fingal's Cave*, seemed as romantic, fresh and exquisite as ever; and the great *Leonore*, No. 3, of Beethoven—greatest of all Overtures, surely of sublimity and weight enough to more than balance all the light things of the programme—was one of the most successful achievements of our orchestra for some time past. It was truly inspiring, only wanting a much larger body of violins for the full effect of the immense crescendo near the close.

Mr. Osgood was in excellent voice and mood. Indeed we never listened to his singing with more satisfaction. It was artistic, finished, large and well sustained; full of fervor and *entrainment*, and without exaggeration. All his songs were of rare

interest in themselves, and all were sung with only a pianoforte accompaniment; but that was played by Mr. DRESEL. The old Italian Aria by Lotti might seem comparatively tame,—at least very quiet, unimpassioned, unsensational—to modern tastes; but there is a peculiar charm in its quaint, broad, even, unaffected melody; it belongs to a time when it was the fashion to know music and to think and write sincerely musically—a thing quite exceptional to-day. For the great Music Hall, however, it seemed to need a less meagre accompaniment than we find with the Italian song of that day. The three Franz songs were of the finest and most imaginative, well contrasted in their moods, and they were exquisitely sung and accompanied as Franz himself would have rejoiced to hear them. One little incident may be mentioned as not without significance. When the singer, standing at the front of the stage, happened to turn over several pages at a time, and, flinging aside his copy, drew near to the piano, there was a sensible drawing nearer together of the melody and the accompaniment, a quicker sympathy and more intimate relationship, whereby the singer only gained more freedom, and the composition spoke more for itself as a composite perfect whole. In such songs the one part is as important as the other; this recognized and fully realized, we have the song in its integrity, we feel its full intention. But how comparatively trivial and half superfluous the function of accompanist according to the ordinary singer's notion, which is *voz et preterea nihil*; she sings entirely as she pleases, and the accompanist must follow and keep up as he can, or wait her pleasure, flinging in chords here and there to bring the precious voice into relief.

Last Thursday's Concert (the ninth and last but one) offered:

PART I. Unfinished Symphony (first movement), Schubert; Aria: "As when the dove," from Handel's "Acis and Galatea," (Miss FANNY KELLOGG); Symphony in C minor, Gade.—PART II. Overture: "Weiche des Hauses," Beethoven; Aria from Mozart's "Idomeneo" (Miss KELLOGG); Overture to "Toll," Rossini.

For the tenth and last Concert of this Thirteenth Season, a notable programme is nearly if not quite arranged. The two great features will be the Triple Concerto in C major (for three pianos, with accompaniment of all the strings of the orchestra) by Bach, and Beethoven's Heroic Symphony. Also the *Zauberflöte* Overture of Mozart, Aria, Songs, etc.

Oratorio.

The third of the four subscription performances by the Handel and Haydn Society took place on Wednesday evening, March 6. The Music Hall was full; a fact creditable to the public taste, seeing that the Oratorio presented, Mendelssohn's *St. Paul*, is by no means so popular as his *Elijah*, having been much less frequently performed here, for the reason that it is less excitingly dramatic in its plot, has fewer startling descriptive scenes and choruses that carry an audience by storm like the "Rain" chorus, the "Fire" chorus, etc., in *Elijah*, but in more uniformly grave and weighty, and is so seriously composed, and with consummate art, after the model of Bach, very much, that it has naturally stood highest in the estimation of musicians both in Germany and elsewhere. It is less readily appreciated by the many, but possibly its beauty wears the longest: at all events this music is of the kind that cannot easily become hackneyed.

We have no sympathy with a certain disparaging tone of criticism upon Mendelssohn, which manifests itself from time to time, especially about here of late. It is a long reach indeed from him to Beethoven or Mozart, in point of original, commanding genius, nor is he a Handel or a Bach, deeply as he has entered into the spirit of the latter, and revealed his greatness to these latter generations. But the spirit of the Bach culture is manifested in the *Paulus*, not only in the use he makes of the Chorale, especially those fine effects of figured choral, with rich orchestral accompaniments and interludes ("O Thou, the true, the only Light," etc.), but in much of the recitative and dialogue, as well as in his counterpoint, which has not been surpassed since Bach and Handel. There is essential beauty, symmetry and grandeur in every one of the choruses, and the grandeur of the work sus-

tains itself to the end. Then, in several short, remorseless choral blasts, expressing the fury of the crowd ("Stone him to death," etc.), you are reminded of those *turbae* in the Passion Music. And what a variety too in these choruses! Contrasted with the sublime and solemn ones which open and close the two parts, think of the loveliness of "Happy and blest are they." "How lovely are the messengers," and of the naive grace and buoyancy, really Greek and heathenish in its suggestion, of "O be gracious, ye Immortals." The chorus of female voices which Mendelssohn employs to represent the voice from Heaven calling: "Saul, why persecute thou me?" is a marvellously imaginative device, and gives a pleasing sense of mystery and awe.—As for the Arias, though few, comparatively, they are surely of the character that will live, full of sweetnes, tenderness and deep devotion and assurance.

But we have only room to say that we were exceptionally well pleased and edified that evening, both by the Oratorio in itself and by the uniformly excellent performance. Very seldom, in any work, has the chorus singing reached so high a standard. Its promptness of attack, precision, spirit, light and shade, etc., every choral number told for its full worth. The Society were fortunate in their quartet of solo artists. Mme. PAPPENHEIM was all that could be desired in the Soprano recitations; all was distinct and pure, musical and expressive; free from all affectation or exaggeration; like a true artist she seemed absorbed entirely in her task. Miss DRASDIL's remarkably rich, emotional quality of voice,—with a tone like a blended mass of rich violins in an orchestra,—made her one song most expressive ("But the Lord is mindful of his own"). Mr. Wm. J. WINCH was not in his best voice, but sang the tenor parts in his best style and feeling; and Mr. JOHN F. WINCH was most satisfactory in the Bass. The Orchestra, for its limited numbers, was efficient as well as careful, and the Organ, in the absence of Mr. LANG, was well played by Mr. SUMNER. Mr. ZERRAHN conducted with an ease and confidence, which showed how well he could rely upon the thoroughness with which the whole thing had been rehearsed.

The next Oratorio will be *The Creation*, which will be given on Easter Sunday, April 21. The Society have also begun the study of Verdi's *Requiem*.

Meddlesome Interviewers and Reporters.

Of all the forms of modern newspaper enterprise, this trick of "interviewing" artists and other public characters, is the most mischievous, sensational and intrinsically vulgar. It respects no privacy of life; drags everything before the public gaze, parading it in false or heightened colors, not because the public has any right to know about it, but because "business is business," newspapers and reporters "must live," there must be free trade and the widest field for speculation, in news, as in all other commodities. The Western newspapers make capital in this way out of the visits of the Opera troupes. Nothing delights them so much as to get wind of some quarrel or jealousy between rival prima donnas, which they incontinently proceed to magnify to the utmost, fanning the spark into a flame, or at least raising a deal of smoke and mystery, so as to make spicy reading and sell papers. We are in almost daily receipt of Western papers containing pencil-marked articles, often of several columns in length, purporting to tell all about the quarrels between Kellogg, Rose and Cary, their marriage rumors, and what not, as if such stuff, such wilful, wanton gossip should be of any interest whatever to the editor of a musical Art journal, or to its readers! Not all that comes to our mill is grist. We have to do with artists only as artists, and have no commission to pry into their private relations and affairs. We were glad, therefore, to find the following pertinent rebuke of the bad custom in the *New York Tribune*:

It is well known, says the *Tribune*, that one of the reasons why the prima-donna of the period demands extravagant terms for an American engagement is the danger and fatigue of the long Western tours. Managers are not satisfied to rest, comfortable and happy, at the New York Academy of Music, but they must lead their companies a forlorn and racking journey from the Bay of Fundy to the Golden Gate, and open a travelling exhibition at every railway centre and prairie metropolis on the road. Thus the divinities of the stage expose themselves to the perils of pneumonia and saleratus, to cold rides and hot pies, to the odorous railway car, the trembling bridges and the unspeakable hotels. Of late, however, a new danger seems to have been added to this *Via Mala*. It is the Western Reporter. This inge-

nious person has discovered a new way of stimulating business. Sensations, which he used to hunt like wild game, are getting to be as scarce as the deer and the buffalo, and as the hunter environed by civilization sometimes turns loose a captive fox that he may have the excitement of chasing him, so the Western Journalist has fallen into the habit of setting up opera singers in order to have the fun of running them down. It is not pleasant for the victim, but it makes lively sport. When the Kellogg and Cary Opera Company crossed the Continent some time ago, it may be remembered that reporters lined the route of travel in expectation of a tremendous battle between the two fair singers, and that one sweet young man, impatient at the peaceful aspect of affairs, undertook to hasten the explosion by industrious tale-bearing and tattling. Strange to say, the company was not blown to fragments, and although the amiable Strakosch trembled for while on the verge of distraction, the catastrophe which the whole Western press awaited was happily put off. But of late Miss Kellogg and Miss Cary have joined to themselves another distinguished prima donna, and ventured once more into the West, and the trouble begins again. Five hundred Western journalists have sharpened their lead pencils, laid in an extra store of notebooks, and gone tearing madly after the opera troupe in the firm persuasion that at last the row is going to break out. With three prima donnas, they say, peace is ridiculous. They are either more or less than women if they don't fight—and we are unfit for our business if we don't make them. Thus it happens that the journals of the interior are filled with rumors and interviews, the gossip of the opera-house lobbies and hotel corridors, the civil protestations of Mapleson and the ingenuous statements of the open-hearted Strakosch, about "alleged jealousies" and supposed quarrels behind the curtain, and probable disagreements at the dinner table, and a variety of other matters with which we cannot see that the public has any legitimate concern. Certainly the ingenuity of the reporters in collecting and retailing exasperating remarks, said to have been made by one lady about another, is worthy of a trained country gossip of the gentler sex. Miss Kellogg would not allow Miss Cary to go before the curtain when she was called. Miss Cary is bursting with jealousy of Madame Marie Rose. Madame Rose would be a very nice person if her husband would let her alone—which seems to be demanding rather too much. Each of the three hates both the other two: Any two would cheerfully combine to spoil the success of the other one. They quarrel about dressing rooms, about encores, about rehearsals, about bouquets. Flènes takes Mignon by the hand and, smiling, leads her to the foot-lights, but she calls her, under her breath, "a hateful cat." Amneris is as fascinated with Aida that she loses no chance to hear her sing, but she hints in confidence to the discreet reporter that it is Aida's husband, in the back-row of the parquet, who starts all the applause. And so the wretched little gradies of the press buzz about these unfortunate ladies, inserting their stings and carrying venom. Meanwhile the three singers, who seem by good luck to be tolerably well supplied with patience and common-sense, preserve their composure. It is related, as a remarkable and disappointing circumstance, that when they left St. Louis they were seen sitting in the same compartment of the car, merrily chatting together. They were evidently in good spirits, and had no serious quarrel on hand just then. All which the journalist regards as a sort of trifling with the public expectation. "A man ain't got no right to be a public man," said Captain Gedgic to Martin Chuzzlewit, "unless he meets the public views," and clearly a lady has no right to be a public singer except on the same condition. We trust that when the troupe arrives in New York it will be treated with more decency, and the private sentiments of the individual members of it will be let alone. We do not believe there is going to be any fight. We expect to see Miss Kellogg return without marks of a fray. Madame Rose's handsome face will not be furrowed with the stratches of an angry rival, and Miss Cary will show the same bouncing good nature as of old. In the great free and unfettered West it may be considered rather a neat piece of enterprise to break up the harmony of such a party of divinities, but a journalist who should set himself to such a task here would be voted a wretched little beast.

THE CATHOLIC UNION CONCERT. The Choir of the Catholic Union gave its first public concert on Monday evening last, before a large and friendly audience. The choir is not a large one, numbering perhaps forty voices. The concert was a pleasant affair and served to show the skill of the director, Mr. Charles Lewis, and the intelligence and good discipline of the club, the only marked deficiency being the weakness of the tenors, who were considerably outnumbered by the other parts. Mrs. Lewis's singing of the solo, "Oh, for the Wings of a Dove" in Mendelssohn's *Hear My Prayer* was a thoroughly artistic and delightful performance. Mr. Powers sang *My Boyhood's Home* with expression and easy skill, and the beautiful quartet *Just Like Love*, was very nicely done. Miss Moonly and Mr. Tuckerman supplying the alto and tenor parts. A word of praise is due for the programme, which was admirable in selection and arrangement. The concert was made additionally interesting by the first public appearance of a very promising young singer, Miss Emma Manning of the Highlands. Miss Manning's voice is a genuine soprano leggiero, pure and clear, with an extensive range and of rather remarkable evenness of weight and quality

throughout. Her singing is of a thoroughly natural, open style and her vocalization in florid passages is already good. Miss Manning sang with entire self-possession, but with a modesty which gives assurance against the danger which besets every young singer of promise from the sometimes injudicious praise of too partial friends. Miss Manning's friends can be well content with knowing that she has a more than usually fine voice, that she is on the "right track," and that she needs only faithful study and the perfection of style which will come with more mature years to realize their most friendly prophecies.—*Courier, March 10.*

MISS NOYES'S CONCERT. Miss Abby Noyes's benefit-concert, in Music Hall last Tuesday evening, was given before a crowded audience, which, if recalls of the performers prove anything, appeared to be abundantly satisfied with the entertainment. Certainly, if quantity and variety are needed to satisfy a concert-goer, the programme, and the numerous additions thereto, should have appealed the most voracious. It is hardly necessary to make an extended notice of the concert. As a matter of record it may suffice to name the performers. They were as follows: Vocalists—Miss Adelaide Phillips, Miss Schirmer, Mrs. Rockwood, Miss Hazzard, Mr. Pfleuger, Mr. Fitch, Mr. Claus, and the Weber Quartet of male voices. Instrumental—the Schubert Club, Mr. W. H. Chambers, cornet, Mr. John Orth (in place of Mr. Liebling), pianist, Mr. Leavitt at the organ, and Mr. Keach and Mr. Brackett as accompanists. Many in this long list will be recognized as artists of acknowledged reputation. Some of those not yet known to fame acquitted themselves creditably, and others—well, less so. The Schubert Club showed that it had made good use of its time, since its first public appearance, early this season, in study and practice. The Music Hall is, however, a little too spacious for so small a band. The bigness of the hall may also be offered as an excuse for the moderate degree of success which attended the appearance of some of the *débutantes*.—*Ibid.*

SALEM, MASS. The following programme was performed on Monday evening, Feb. 18, at the concert of Mr. ARTHUR W. FOOTE and Miss LILLIAN BAILEY:

Thirty-two Variations in C minor.....	Beethoven
Mr. Foote.	
"Nina,".....	Pergolese
"Hedgeroses,".....	Schubert
Minuet.....	Rheinberger
Bourrée.....	Handel
Minuet.....	Beethoven
Gavotte.....	Silas
"Loreley,".....	Liszt
Fifth Hungarian Rhapsody.....	Liszt
Mr. Foote.	
Songs without Words. (Nos. 23, 36, 2, 28 and 1),	
Mr. Foote.	[Mendelssohn]
Mazurka. "Aime moi,".....	Chopin-Viardot Garcia
Miss Bailey.	
Paraphrase on a theme from "Rigoletto,"	
Mr. Foote.	[Verdi-Liszt]

FARMINGTON, CONN. The 85th and 86th Concerts at Miss Porter's Young Ladies' School (Mr. KARL KLAUSER, Musical Director) were given on the 7th and 8th inst. by Wm. H. SHERWOOD and Miss LILLIAN BAILEY, both of Boston. The programmes were: for the Soirée, March 7th:

a. Prelude and Fugue No. 3, C Sharp Major,	Bach
(Well-Tempered Clavichord).....	
b. Fugue in G Minor, Op. 5.....	Rheinberger
Mr. Sherwood.	
Song—"Die Loreley,".....	Liszt
Miss Lillian Bailey.	
a. "Song without Words," A Minor, No. 23,	Mendelssohn
Song—"Ho messo nuove corde,".....	Gounod
b. Impromptu, A flat, Op. 142, No. 2.....	Schubert
c. Allegro Feroco (Etude Op. 105, No. 2).....	Moscheles
a. "Nina,"—(Old Italian Song).....	Pergolese
b. "Haidenrätslein,".....	Schubert
Symphonie Etudes, Op. 13 (Theme, Variations and Grand Finale).....	Schumann
Song—"Tannhäuser March,".....	Gounod
a. Wedding March, (Norwegian Bridal Party passing by), Op. 19, No. 2.....	Grieg
b. Serenade in D Minor, Op. 94, Bk. 9.....	Rubinstein
c. Octave Study in E flat, Book No. 7,.....	Kullak
a. "Isolden's Liebes-Tod" (Finale of the Opera "Tristan und Isolde"),.....	Liszt-Wagner
b. "Tannhäuser March,".....	Liszt-Wagner
For the Matinée, at 10 A.M., March 8th:—	
a. Fugue in E minor ("Fif Fugue").....	Handel
b. Gigue in G Major.....	Mozart
c. "Chorus of Dancing Dervishes" (from Beethoven's "Ruins of Athens"),.....	Saint-Saëns
Mr. Sherwood.	
"Gretchen am Spinnrade,".....	Schubert
Miss Lillian Bailey.	
a. Waltz, C sharp minor, Op. 64 No. 2.....	Chopin
b. Nocturne, F sharp major, Op. 16, No. 2.....	Chopin
c. Fantaisie, F minor, Op. 48.....	Chopin
Song—"Pour dicte,".....	Lotti
Sonata, Op. III,.....	L. v. Beethoven
Song—"In Exile,".....	Taubert
a. "Allegro Scherzando," Op. 5.....	W. H. Sherwood
b. Romanza, Op. 28, No. 2,.....	Schumann
c. "Toccatina di Concerto," Op. 36.....	Auguste Dupont & Co.— <i>New York Tribune</i>
d. "Rhapsodie Hongroise," No. 6.....	Liszt

BALTIMORE, PEABODY INSTITUTE. The very interesting concerts of the Conservatory of Music, under the direction of ASGER HAMERIK, the Danish composer, are now in the middle of their twelfth season. The programmes are historical, covering a great variety of composers, periods, schools and nationalities; and notes biographical, explanatory and aesthetic, add to their interest. Here are two of the programmes:

Third Concert, Jan. 5.

J. A. P. Schulz (1747-1800). Overture, D minor, to Racine's "Athalia." Composed 1785.
Phil. Emanuel Bach (1714-1788). Symphony D major.
Chr. Gluck (1712-1787). Scene and Air from the opera "Orpheus."
Mrs. Lizzie Annandale.
J. Haydn (1732-1809). Symphony B flat major.
No. 21. "Queen of France."
Mendelssohn (1809-1847). Piano-concerto D minor.
No. 2. Work 40.
Miss Lizzie Belitzhoover.
Concert-air for soprano and orchestra. Work 94.
Mrs. Lizzie Annandale.
Overture to the opera "Son and Stranger."
Work 86. Composed 1829.

Sixth Concert, Feb. 16.

Nicé W. Gade (1817-). Symphony C minor.
No. 1. Work 5.
Edvard Grieg (1843-). "At the cloister gate."
Work 20. For solo, female chorus and orchestra.
Miss Antonia Henne, and students of the conservatory.
Scandinavian folk songs with piano.
"I've left the snow-clad hills."
"I laughed when the boys sighed."
Miss Antonia Henne.
Asger Hamerik (1843-). Fourth Norse Suite, D major.
Work 25. Composed 1876-77.
On the sea.—Folk-tone.—Mermaid's dance.—Love song.—Towards the shore.

CINCINNATI. We have received the following programme of a (or the) "Musical Club," Sunday, Feb. 17, which must have proved instructive:

Brahms Symphony (4 hands).
Trio.....Messrs. Schneider and Mees.
Piano Solo—Variations.....Beethoven
Mr. Mees.
'Cello Solo,.....Mr. Reimer.
Quartet for Strings.....Mozart
Messrs. Fletcher, Mente, Brockhoven, and Reimar.

Litigation over Music Plates.

THOMAS J. HALL DEFEATED IN HIS SUIT.

Thomas J. Hall, as survivor of the firm of Hall & Sons, sued Oliver Ditson & Co. to set aside a mortgage made by the plaintiff's firm of their stereotype plates of music, and to set aside a sale of those plates under the mortgage. The executors of William Hall, the other partner, and James F. Hall were made defendants in the suit, but were in sympathy with the plaintiff. Hall & Sons, music publishers, had been in difficulties, and had pledged some of their stereotype plates to William A. Pond and to a Mr. Morrison. They also owed some money to Ditson & Co. Ditson & Co. advanced the money to take up the mortgages, took an assignment of them, and a new mortgage to cover all these advances and their own debt, and, at the same time, made an agreement to share the profits of any printing from the plates with Hall & Sons. They ultimately sold out the plates, about 20,000 in number, under the mortgage, at a low figure. This suit is to set aside all these transactions.

Judge Van Vorst in Supreme Court, Special Term, yesterday decided, first, that the mortgage and the printing agreement were not so connected together as to tantamount the mortgage with usury, especially as after advancing the money and taking the mortgage, Ditson & Co. had offered to waive the printing agreement. Second, that the printing agreement was not an unjust exaction on the part of Ditson & Co., but a fair business arrangement, similar to the one Hall & Sons had with other printers. Third, that in the sale Ditson & Co. had taken all proper measures to secure good prices, which were defeated, if they were defeated, by the Halls themselves, in setting up invalid claims, and announcing them to the purchasers at the auction sale. He therefore finds in favor of Oliver Ditson & Co. Sullivan, Fowler & Kobbe appeared for the plaintiff; Charles W. Sandford for the executors of William Hall; Edward Patterson for J. F. Hall, and Estes & Barnard and Erastus Cook for Oliver Ditson & Co.—*New York Tribune*.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Love Me. (Aime moi.) A. 6. b to c.
Chopin—Viardot. 40
"What, Love! Art thou weeping?"
"Mais quoi! des pleurs!"
"Wenn mir aus seinen Augen."

Love in three languages. A striking concert song, which is noticeable as a vocal piece, with Chopin's music.

If You want a Kiss, take it! Bb. 3. c to F.
Richter. 30
"The sweetest part of living
Is to want a kiss—and take it!"

Very good advice, in general, and a genial, pretty song.

Jack's Yarn. C. 3. d to E.
Diehl. 35
"Hille, haulee, hille ho!"
An English sailor's yarn, in good, hearty style.

L' Albani. Valse Chantante. C. 6. d to e.
Arditi. 75
"Deh! Vien!" "Ah! Come!"

The great compass of this may frighten some vocalists, who may, however, in this as in other similar pieces, take choice notes that are lower than high c and b. Very melodious waltz-song, in the style of, but more difficult than "Il Bacio."

Awake! Bb. 3. d to F.
Adams. 35
"Again and again, thro' the window pane,
The jasmine flowers keep peeping."

Mr. Adams here makes a very nice song out of simple materials.

I Awake and Dream. Bb. 4. g to F.
Blumenthal. 40
"Summer's sun and winter's rain
Will not bring that word again."

The words are so musical, that it is a pity that they cannot all be here written. Splendid song for an Alto voice.

Instrumental.

March of the Men of Harlech. C. 3.
B. Richards. 40
A very striking march with good arrangement.
Also published for 4 hands.

Editor's Waltz. 3.
Winterstein. 40
Lively waltzes, with which editors may please their leisure moments.

Kolibri. Scherzo Polka. (Humming Bird.)
G. 3.
Behr. 40
The pretty name is none too bright for the brilliant music.

Peasants' Wedding. Rustic Dance. F. 3.
Hoffmann. 50
The rusticity comes plainly out in the movement, and the whole is original and pleasing.

The Turk's Exit from Europe. Galop. G. 3.
Warren. 35
This splendid galop is very appropriate to the present state of affairs.

Evening Harmonies. Op. 230. (Harmonies du Soir.) Db. 4.
Egghard. 50
Graceful melody with flying arpeggio accompaniment.

BOOKS.

LOESCHIORN'S PIANO STUDIES. With American fingering. Op. 65. Bks. 1, 2 & 3, ea. 1.00
Do. Op. 66. " " " 1.25

Op. 65 contains Progressive Studies, of which No. 1 is as easy as the first lesson in an instruction book, and the 48 numbers in the three books are progressively difficult.

Op. 66 contains Progressive Studies, of which the first ones are about as difficult as those in Kohler's 1st book.

CONCONE'S 50 LESSONS IN SINGING, for the Middle Register of the Voice, and Baritone or Bass. Op. 9. Book 1, Middle Register. Part 1, \$1.25; Part 2, \$1.25; Complete, \$2.00. Baritone or Bass, Part 1, \$1.50; Part 2, \$1.50; Complete, 2.50
Furnished with English words by T. T. Barker.

DANCING AT HOME AND ABROAD.
By C. H. Cleveland, Jr. Clo. \$1.00; Bds. 80

This is not only a hand-book for arranging dances, &c., but a treatise on the graceful art. The author very ably defends it against its enemies, and throws out many valuable suggestions as to good manners, dress and etiquette, rendering the book well worth reading, if only for these alone.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter, E on the 4th space."

